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THE PORTRAITS AND CARICATURES OF JAMES McNEILL WHISTLER

THE PORTRAITS AND CARICATURES OF JAMES McNEILL WHISTLER

AN ICONOGRAPHY BY

A. E. GALLATIN

WITH TWENTY EXAMPLES
TEN HITHERTO UNPUBLISHED

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ACKNOWLEDGMENT

The advisability of communicating, during the preparation of this iconography, with other collectors, as well as with artists who executed portraits of Whistler, was proved by the considerable amount of additional material which was thus put at my disposal.

My grateful acknowledgments are due to Mr. Joseph Pennell for reading and annotating my manuscript, as well as for other courtesies. My frequent references, "Pennells' 'Life,'" are, of course, to Mr. and Mrs. Pennell's "Life of James McNeill Whistler" (London and Philadelphia, 1908, etc.).

To Mr. Charles L. Freer I am under a debt of gratitude for having gone over the first draft of my manuscript and for giving me full information regarding several items which are in his collection. I have also to thank Mr. Freer for permitting me to reproduce a chalk drawing of Whistler by himself, hitherto unpublished.

I wish also to thank Mr. Howard Mansfield and Mr. Edward G. Kennedy for their great kind-

ness in reading and annotating my manuscript, as well as for lending me original drawings for reproduction. The dry-point and pencil sketch by Boldini, both hitherto unpublished, in Mr. Kennedy's possession, are of particular interest. I beg also to acknowledge the kindness of Mr. Elmer Adler and Mr. Don C. Seitz in adding numerous items to my catalogue.

To Mr. Pickford Waller I am especially indebted for his great kindness in sending me a long list of caricatures and other drawings that appeared in the ephemeral press of England. I only regret that as Mr. Waller not infrequently failed to note the source from which he obtained his drawings, as well as other necessary information, but a small portion of his notes were available. Mr. Waller has in addition sent me an interesting portrait for reproduction.

I wish to thank H. R. H. Princess Louise, Duchess of Argyle, Sir Hugh Lane, Mr. William Marchant, Mr. John W. Alexander, Mr. Arthur Kay, Mr. Victor D. Brenner, Mr. Samuel P. Avery, Mr. John W. Simpson, Mr. Henry Reinhardt, and Mrs. Eugene Meyer, Jr., for giving me informa-

tion upon certain points, or for lending me unpublished portraits or caricatures for reproduction.

A few of these notes, in very scrappy form, covering about thirty items, I published some thirteen years ago in the now defunct "Literary Collector." The majority of the notes on the self-portraits in oil (but not those on No. 2) were printed in "Art in America" for July, 1913.

A. E. G.

1*st September*, 1913

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INTRODUCTION

INTRODUCTION

WHISTLER was the author of numerous portraits of himself, although he was not as prolific in this respect as Rembrandt.[1] In the first division of this iconography eight such paintings are listed, as well as three drawings in chalk and five in pen and ink, eight in pencil, three etchings and two dry-points.

Properly enough, six of these eight canvases by the greatest artist America has produced are owned in the United States, which is not to be wondered at, America now being the principal magnet for important paintings, as well as other works of art. Another of the portraits, a study, is in Dublin; the remaining example is in London.

[1] *Dr. Bode has catalogued fifty-eight such paintings; the etched portraits are also very numerous.*

Two of these six paintings owned in America are in the unrivalled Charles L. Freer collection (Detroit), which has been generously donated to the National Gallery of Art at Washington.[1] These are the early, but soundly modelled, "Portrait of Whistler with Hat" [1], a study of the artist's head and shoulders, which the Pennells state "it is evident . . . was suggested by Rembrandt's 'Young Man' in the Louvre," and the half-length portrait painted about 1867 [3]. This latter painting, as is noted in the catalogue, Pennells' "Life" does not regard as an authentic work of the artist. Mr. Freer, on the other hand, informs me he is absolutely certain that it was painted by Whistler.

The second portrait in the iconography is an early study, executed about 1860,

[1] *The collection is to remain in Mr. Freer's possession until his death.*

which only came to light last spring. It shows the artist, whose head and shoulders only are visible, smoking. Mr. H. R. Ickelheimer of New York is the present owner. M. Théodore Duret, who viewed this portrait in my company in Paris, June, 1913, told me that in his opinion the painting was unquestionably from Whistler's brush. He put the date at about 1862. Mr. Joseph Pennell, to whom I showed a full-sized photograph of the portrait a month later, declined to express an opinion regarding its authenticity without seeing the original. He would place the date, judging by the artist's appearance, three years earlier than M. Duret. I regard the painting as being in all probability a work of the master and have therefore catalogued it as such.

The fourth painting catalogued is the half-length portrait formerly owned by

the late George McCulloch, an excellent example of Whistler's work in portraiture. It has quite recently come into the possession of Mr. Harry Glover Stevens of Detroit, Michigan, U.S.A.

There are two versions of the "Whistler in His Studio" [5, 6]. The first, and earlier, is in the Municipal Art Gallery, Dublin, while the other is owned by the Chicago Art Institute. The earlier version, in Dublin, is the subject of much difference of opinion. Pennells' "Life" states, as is noted in the iconography, that this painting was repudiated by the artist. Sir Hugh Lane, the Curator of the Municipal Art Gallery, Dublin, however, holds an entirely different opinion regarding this picture, and I have much pleasure in quoting from a letter he has written me covering his side of the controversy:[1]

[1] *The remarks in brackets are mine.*

"The picture we have in Dublin of Whistler in his studio is quite well known to various neighbours of mine here [Chelsea] in the artist's lifetime. I am told on the best authority that he was asked to sell this picture and that he refused, saying that he liked it as a sketch, and eventually painted Mr. Freshfield's picture [this painting is now owned by the Chicago Art Institute] from it. It was exhibited at the Whistler Memorial Exhibition in London with Mr. Freshfield's picture, and all the artists I know considered it to be much finer as a work of art than Mr. Freshfield's more important painting. It has also recently been exhibited at the Tate Gallery amongst many fine examples of the painter's work. It is much lower in tones and more broadly painted than Mr. Freshfield's picture, and the faces of the two female models are only sketched in.

"I understand that this picture with many others was seized for debt and sold by auction, and afterwards exhibited with other unfinished works, which caused a law-suit between Whistler and the firm of dealers who exhibited them."

The two remaining portraits in oil have been the cause of some confusion owing to the fact that they bear the same title, "Brown and Gold." One of these [7], a half-length, is owned by Mr. George W. Vanderbilt; the other [8], a full-length, is in the possession of Miss Birnie Philip. Of the former Léonce Bénedite writes: "In the warm penumbra of its harmony, 'brown and gold,' he breathes the inner contentment of the satisfied artist. One feels that it is painted in a state of happiness, following the return of approval, so unjustly withheld from him in England, and painted in the years after his mar-

riage; we can call it the portrait of the true Whistler." The latter painting, the full-length, before it was repainted, was shown at the 1900 Paris Exhibition; a clue to it is preserved in a pen and ink sketch made from it by Whistler and owned by Mr. Joseph Pennell. It was not photographed, nor was it engraved.

Two or three other portraits of Whistler by himself are owned by a lady residing in London. She does not wish, however, to have them catalogued or her name mentioned. They are in oil and unfinished.

According to the Catalogue of the Whistler Memorial Exhibition (page 84) held at London in 1905, there is a portrait of Whistler in the painting entitled "Cremorne Gardens, No. 2."[1] The figure spoken of in this picture as being Whistler

[1] *This painting, which measures 25 in. × 51 in., is unfinished. It was formerly owned by Thomas*

is seen at the right of the canvas, seated at a table with several other people. Apparently it *is* intended to be the artist, but as the face is not even indicated, I have not seen how this figure could properly be catalogued as a "portrait," and mention of it in the iconography has therefore not been made. Mr. Pennell informs me that the features were removed when the picture was cleaned.

Coming to the etchings and dry-points, we find a difference of opinion regarding the identity of the artist seen sketching in the plate known as "The Title to the French Set." Thomas's catalogue of Whistler's etchings regards this figure as being Whistler, as does Wedmore's. Pennells' "Life" says, "There was an etched title with his portrait, for which

R. Way, but is now the property of the Metropolitan Museum of Art, New York.

Ernest [Delannoy], putting on the big hat, sat." Mansfield contends that the subject is Delannoy and not Whistler. The compiler, holding the opinion that it unquestionably is a portrait of Whistler, has catalogued it as such. There is a similar difference of opinion with regard to the identity of the figure seen sketching in the etching entitled "The Little Pool." These divergent views, being important, are quoted in the iconography proper. Following these items is a list of the remaining self-portraits, executed in drypoint, chalk, pen and ink and pencil.

Mr. Pickford Waller, it may be mentioned, has in his possession the slightest kind of a sketch by Whistler of himself, a full-length. Whistler executed it at the time Mr. Waller was making a caricature of him, as a suggestion to guide him. This little scribble—for it is nothing more—

will be found reproduced in "Books and Book-Plates" (London), Vol. iv, No. 3 (1903–04). I have not deemed it of sufficient importance to include in the iconography.

Turning to the second division of the catalogue, which comprises portraits by various artists, we ascertain that Whistler was painted by Sir William Boxall, twice by Fantin Latour, Walter Greaves (on numerous occasions), Thomas R. Way, Boldini, Mortimer Menpes and William M. Chase.

The portrait by Sir William Boxall—the artist who threatened to resign from the Royal Academy in 1872 if Whistler's famous "Portrait of the Painter's Mother" was refused—was painted when Whistler was a boy of fourteen. The two by Fantin were both included in groups, the earlier example in the artist's su-

perb and well-known "Hommage à Delacroix," the other in a painting exhibited in the Salon of 1865, entitled "Hommage à la Vérité—le Toast." The latter painting was subsequently destroyed by the artist, but not before the head of Whistler (as well as those of Vollin and Fantin) had been cut out—it is the one owned by the National Gallery of Art in Washington. These are excellent portraits of the artist and must have pleased Whistler; it is on record, however, that he was far from pleased with the portrait by Chase and the very striking one by Boldini.

It is difficult and most problematical to get at the truth of the matter with regard to the Walter Greaves portraits of Whistler, of which sixteen paintings and fourteen drawings have been listed. I have information from reliable sources that leads me to believe that some of these por-

traits—of which my notes, it would appear, cover but a small part—were executed after Whistler's death for obscure dealers who were "booming" Greaves, a number being painted for the American market. On the other hand, Greaves painted numerous portraits from life, many of them possessing decided merits.

Many of the well-known artists of the day executed portraits of Whistler,—in a great variety of media,—including Edwin Edwards, Helleu, Boldini, Mortimer Menpes, George Du Maurier, Fantin Latour, Sir Edward J. Poynter, Maurice Greiffenhagen, Phil May, John W. Alexander, Thomas R. Way, Rajon and William Nicholson. Particularly clever and characteristic in pose are the two dry-points and the sketch in pencil by Boldini; amusing, but occasionally in questionable taste, is the long series of dry-points by

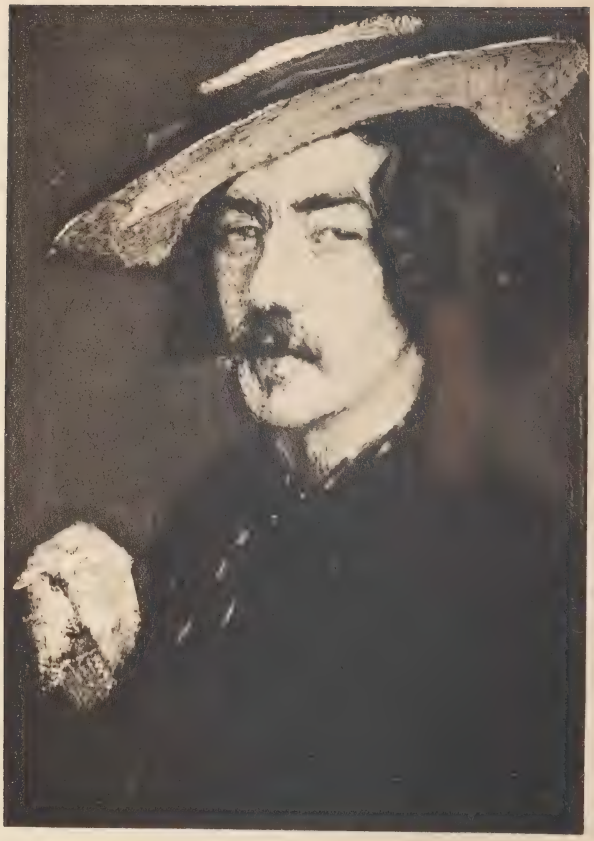
Menpes. The sketch by Poynter which has been reproduced is of decided interest, as is the large charcoal drawing by Alexander. Remarkably clever also is the sketch by Phil May, a very expressive draughtsman, who made several other drawings of Whistler besides that noted; unfortunately their places of publication could not be located. The woodcut in colour by Nicholson is the equal of any of them: this design was considered by Whistler to be one of his best portraits. Excellent also is the charcoal drawing by Ernest Haskell.

Following mention of a bust of Whistler by Boehm, of a carved head by Louis B. Zinn and of a plaque by Brenner, there comes a long list of caricatures of the artist, including the work of "Spy," "Ape," Linley Sambourne, Bernard Partridge, Charles Keene, Aubrey Beardsley,

Max Beerbohm and Walter Crane. The most important of these caricatures is the dry-point by "Ape," which in reality is an excellent portrait, and one strong in characterization. Brilliant in conception and execution is Keene's drawing of Whistler as Mr. Punch, delivering his lecture on art; this drawing ranks high among contemporary caricature. Disappointing, however, is the design by Beardsley, one of the world's greatest masters of black and white, and neither is the sketch by the inimitable "Max," wittiest of caricaturists, quite up to what we might have expected. One or two other caricatures by "Max" could not be traced.

A list of photographic portraits completes the catalogue, of which the three by Dornac of Paris are by far the most interesting, being delightfully intimate views of the artist in his studio.

PORTRAITS AND CARICATURES OF
WHISTLER



No. 2

PORTRAITS AND CARICATURES OF WHISTLER

I

SELF-PORTRAITS

a. Paintings

1. PORTRAIT OF WHISTLER WITH HAT

Height, 27 in.; width, 21½ in. Quarter-length. The head is slightly turned to left; over the artist's long hair reposes a large black hat; his coat is brown. Painted about 1859. Oil on canvas. Signed "Whistler" (lower right-hand corner). Shown at Boston [No. 55] and Paris [No. 1] Memorial Exhibitions, 1904, 1905. Formerly owned by the late Samuel P. Avery, Esq. Property of National Gallery of Art, Washington (Charles L. Freer collection). Reproduced in Pennells' "Life." Also reproduced in this book.

This painting was etched by H. Guérard (etched surface, 8⅝ in. × 7¼ in.; plate mark, 12⅞ in. × 8½ in.). It was engraved on wood by Frederick Juengling for "Scribner's Magazine" (New York), August, 1879 (5½ in. × 4⅜ in.).

2. WHISTLER SMOKING

Height, 10¼ in.; width, 7¼ in. Head and shoulders. Face, which is turned to left, is seen in three-quarters. A straw hat, about which is a grey ribbon, is perched upon the artist's long, black, curly hair. The painter wears a black coat, and about his neck is a loose black scarf with white spots. In the right hand, which is just indicated,

is a cigarette; smoke issues from his mouth. The background of the portrait is dark. The face is rather carefully modelled, the rest of the picture freely painted. Painted about 1860. Oil on wood. Signed "Whistler" (in red, lower right-hand corner). Reproduced in this book for the first time. Property of H. R. Ickelheimer, Esq., New York.

This picture was purchased in June, 1913, from Henry Reinhardt, picture-dealer of Paris. It had been bought by him a month before from Jacques Seligmann, picture-dealer of Paris, who had just purchased it from a French family. I am informed that the picture changed hands at least three times during the past twenty years. See Introduction to this iconography, pages 4 and 5.

3. PORTRAIT [*attributed to Whistler*]

Height, 28 in.; width, 22 in. Half-length. The artist, whose head faces to right, wears a loose black coat and a low white collar; on his head is a round black hat. A study executed about 1867. Oil on canvas. Not signed. Shown at Whistler exhibition [No. 10] held at Metropolitan Museum of Art, New York, in 1910. Property of National Gallery of Art, Washington (Charles L. Freer collection). Reproduced as frontispiece to catalogue of above Metropolitan Museum of Art exhibition. Also reproduced in this book.

Pennells' "Life" states that this portrait "is most probably not genuine," owing to the presence of the white lock of hair, which the artist did not possess when a young man. Mr. Freer does not hold this opinion; he is positive that it is genuine.

4. PORTRAIT

Height, 29½ in.; width, 21 in. Half-length. The artist, whose face is slightly turned to left, wears a grey painting jacket and a round hat; his right hand holds three paint-brushes. Oil on canvas. Signed with "butterfly" signature, both on painting (at left of canvas) and frame. Shown at London Memorial Exhibition [No. 30], 1905. Formerly owned by the late George McCulloch, Esq. Property of Harry Glover Stevens, Esq., Detroit, Michigan, U. S. A. Reproduced in Pennells' "Life." Also reproduced in this book.

This painting was etched by Percy Thomas (5⅞ in. × 3⅞ in.) for Ralph Thomas's catalogue of Whistler's etchings and dry-points (London, 1874). It was etched also by William Hole (10 in. × 7⅛ in.) for "Art Journal" (London), October, 1897.

5. WHISTLER IN HIS STUDIO [*attributed to Whistler*]

Height, 23½ in.; width, 18 in. Full-length. This is believed to be an earlier version of the following item [6]. The painting is similar in subject and composition, but lower in tone and more broadly painted. Oil on canvas. Not signed. Shown at London Memorial Exhibition [No. 15] and London Loan collection [No. 17], 1905, 1912. Property of Municipal Art Gallery, Dublin (Lane collection). Reproduced (in colour) in J. E. Phythlan's "Fifty Years of Modern Painting" (London, 1908). Also reproduced in this book.

Pennells' "Life" states that this painting was repudiated by Whistler. A contrary view is held by Sir Hugh Lane

(*see Introduction to this iconography, pages* 4, 5 *and* 6). *If genuine, as Sir Hugh Lane insists, this is the only case on record of Whistler repeating a picture.*

6. WHISTLER IN HIS STUDIO

Height, 23 in.; width, 17¼ in. Full-length. The artist, who wears a white suit, is seen in full-length, standing at his easel, with brush in his left hand, the picture having been painted in front of a mirror. The interior also contains two female models, one standing, one seated on a sofa. Oil on canvas. Signed with "butterfly" signature (at right of canvas). Shown at London Memorial Exhibition [No. 13], 1905. Formerly owned by Douglas Freshfield, Esq. Property of Chicago Art Institute. Reproduced in Pennells' "Life." Also reproduced in this book.

In a letter to Fantin Latour, Whistler stated that this was a study for a large picture (*which was never painted*), *to be similar to Fantin's "Hommage à Delacroix." In it he proposed including portraits of Fantin, Albert Moore, himself, the "White Girl" and* la Japonaise. Vide *Pennells'* "*Life.*"

7. BROWN AND GOLD

Height, 25½ in.; width, 18½ in. Half-length. The artist is seen with head turned to right; he is gesticulating with left hand. The white lock of hair and monocle are in evidence, as is the rosette of the Legion of Honour. Oil on canvas. Signed with "butterfly" signature (at right of canvas). Shown at Boston [No. 1] and Paris [No. 29] Memorial Exhibitions, 1904, 1905. Property of George W. Vanderbilt, Esq., New York. Reproduced in "Mas-

ters in Art" (Boston), December, 1907. Also reproduced in this book.

8. BROWN AND GOLD

Full-length. The artist wears a long brown overcoat. Shown at Paris Universal Exhibition of 1900 [American section, No. 108]. Oil on canvas. This portrait was subsequently repainted in part. Property of Miss Birnie Philip, London.

No photograph or engraving of this painting exists. See No. 29, a pen and ink study made from this portrait.

b. Etchings and Dry-points

NOTE: The following five plates are reproduced in Edward G. Kennedy's "The Etched Work of Whistler" (New York: The Grolier Club, 1910).

9. PORTRAIT

[Wedmore 1] [Mansfield 9] [Kennedy 7] Height, 4⅝ in.; width, 3 1/16 in. Quarter-length. An early portrait. Full-face, bending forward; the left hand holds a cigarette. Signed "J. W." *Etching.*

A second state contains more shading in the background.

10. THE TITLE TO THE FRENCH SET

[Wedmore 20] [Mansfield 25] [Kennedy 25] Height, 4⅜ in.; width, 5¾ in. Full-length. The artist is seen sketching, surrounded by a group of ten children. Signed "J. Whistler." *Etching.*

There is some question regarding the identity of the artist,

certain critics holding he is not Whistler. See Introduction to this iconography, pages 8 *and* 9.

11. PORTRAIT

[Wedmore 52] [Mansfield 54] [Kennedy 54] Height, 9 in.; width, $5^{15}/_{16}$ in. Half-length. The artist, who is sketching, bends forward; on his head is a low-crowned hat with broad brim. Signed "Whistler, 1859." *Dry-point.*

A second state contains more shading in the hat.

12. THE LITTLE POOL

[Wedmore 72] [Mansfield 73] [Kennedy 74] Height, 4 in.; width, 4⅞ in. Full-length. The artist is seen seated on a bulkhead above the Thames, sketching; barges are in the river below. Signed "Whistler, 1861." *Etching.*

Kennedy describes eight states of this plate, containing many important variations. Certain of them contain one other figure besides Whistler's, others two.

Wedmore speaks of the figure sketching as "an artist," while Mansfield and Kennedy state it is Percy Thomas. Pennells' "Life" says it is Whistler, whom it unquestionably resembles.

13. WHISTLER WITH THE WHITE LOCK

[Wedmore 142] [Mansfield 169] [Kennedy 172] Height, 4⅝ in.; width, 3⅛ in. Quarter-length. The artist's head and shoulders are lightly etched near the top of the plate; shading in the background. The white lock of hair is conspicuous. Unsigned. *Dry-point.*

c. Other Media

14. PORTRAIT

Height, 4½ in.; width, 3 in. Quarter-length. Executed in 1845 or 1846. Formerly owned by Sir Seymour Haden. Property of National Gallery of Art, Washington (Charles L. Freer collection). Unpublished. *Pencil, with wash.*

15-20. SIX PORTRAITS

Various sizes. These portraits are contained in six of a set of forty drawings, illustrating both indoor and outdoor scenes, made by Whistler during his Rhine trip with Ernest Delannoy. Formerly owned by Sir Seymour Haden. Property of National Gallery of Art, Washington (Charles L. Freer collection). Unpublished. *Pencil.*

21-23. THREE PORTRAITS

Full-length. Rough sketches made on Whistler's journey to Alsace in 1858 with Ernest Delannoy. Reproduced in Pennells' "Life" (not first edition). *Pen and ink.*

24. PORTRAIT

Height, 10½ in.; width, 6½ in. Quarter-length. Facing to right, seen almost in profile. Formerly owned by P. and D. Colnaghi and Obach, London. Reproduced in A. E. Gallatin's "Whistler's Pastels and Other Modern Profiles" (New York and London, 1912, 1913). *Chalk.*

25. PORTRAIT

Height, 6¾ in.; width, 5¼ in. Quarter-length. Full face; the artist wears a soft round hat. Property of National Gallery of Art, Washington (Charles L. Freer collection).

First reproduced in this book. *Black and white chalk* [on brown paper].

26. PORTRAIT

Height, 10 in.; width, 6¾ in. Half-length. The artist is seen leaning over a table, drawing. The head is slightly turned to right and the white lock of hair is visible. Formerly owned by Thomas Way, Esq. Property of National Gallery of Art, Washington (Charles L. Freer collection). Reproduced in Pennells' "Life." *Black and white chalk.*

27. PORTRAIT

Full-length. The artist is seen standing, with Mrs. Patterson and her little dog. A slight sketch done at his home in Tite Street, Chelsea, August, 1882. Reproduced in catalogue of Maggs Brothers, London (No. 295; October, 1912). *Pen and ink and wash.*

28. PORTRAIT

Height, 1¾ in.; width, 1¾ in. Head. Turned slightly to right. Property of Mortimer Menpes, Esq. Reproduced in "The Studio" (London), January, 1907. *Pencil.*

29. PORTRAIT

Height, 4 in.; width, 3¼ in. Half-length. The artist, whose head is slightly turned to the right, wears an overcoat. This is a carefully executed drawing made from the portrait entitled "Brown and Gold," shown at the Paris Universal Exhibition of 1900 (see No. 8). Signed with "butterfly" signature. Property of Joseph Pennell, Esq., London. Reproduced in Pennells' "Life." *Pen and ink.*

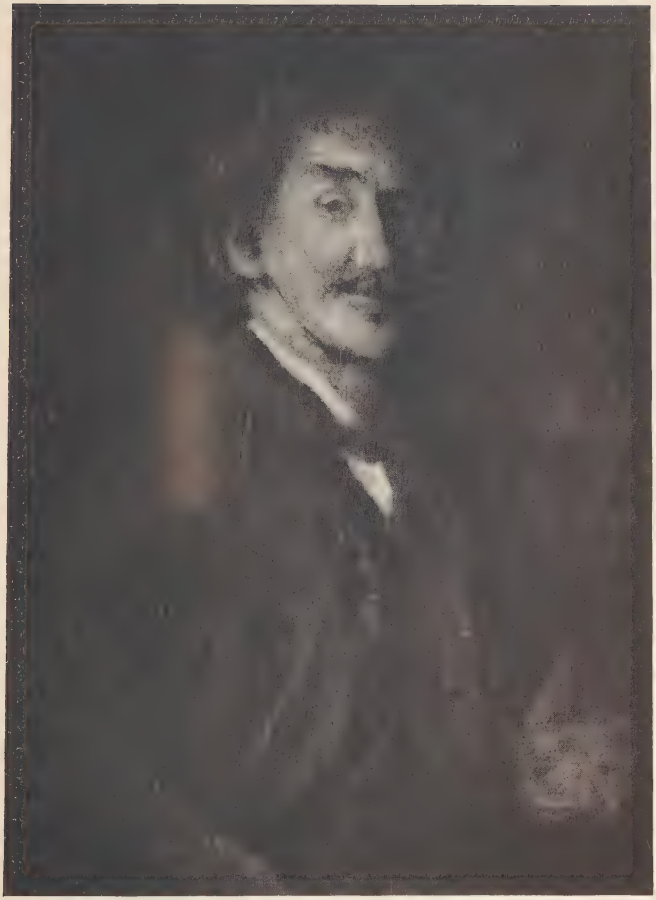
No. 1

No. 3

No. 4

No. 5

No. 6



No. 7

No. 25

II

PORTRAITS BY VARIOUS ARTISTS

a. Paintings

30. SIR WILLIAM BOXALL

Quarter-length. Portrait of Whistler as a boy (*aet.* 14). The head is turned to the left; he wears a wide white collar. Exhibited at Royal Academy in 1849. Property of Miss Birnie Philip, London. Reproduced in Pennells' "Life."

31. FANTIN LATOUR

Three-quarters length. Contained in the painting entitled "Hommage à Delacroix," shown at the Salon of 1864. Whistler is the fifth figure from the left; he is standing and wears a frock coat. Property of the Musée des Arts Décoratifs, Paris (Moreau-Nélaton collection). Reproduced in Théodore Duret's "Histoire de J. McN. Whistler et de son Œuvre" (Paris, 1904).

32. FANTIN LATOUR

Height, 18 in.; width, 14 in. Quarter-length. The artist wears an oriental garment, with no collar. Formerly owned by the late Samuel P. Avery, Esq. Property of National Gallery of Art, Washington (Charles L. Freer collection). Reproduced in Christian Brinton's "Modern Artists" (New York, 1908).

Fantin exhibited a painting at the Salon of 1865 *entitled "Hommage à la Vérité—le Toast," which he later destroyed;*

the above head, however, together with those of Vollon and Fantin, were preserved. Vide *Pennells' "Life" (first edition, page* 131).

33. WALTER GREAVES

Half-length. Seated on a bench. Dated 1869. Sold at auction (Anderson), New York, 5 March, 1912.

34. WALTER GREAVES

75½ in. × 39 in. Full-length. Standing on a bridge. Dated 1869. Property of Rosenbach Company, Philadelphia.

35. WALTER GREAVES

22 in. × 36 in. Three-quarters length. Leaning against a rail. Dated 1869. Property of Rosenbach Company, Philadelphia.

36. WALTER GREAVES

36 in. × 40 in. Full-length. In Whistler's studio ; the portrait of his mother on an easel. Dated 1869. Property of Rosenbach Company, Philadelphia.

37. WALTER GREAVES

25 in. × 30½ in. Three-quarters length. Standing. Dated 1870. Property of Rosenbach Company, Philadelphia.

38. WALTER GREAVES

25 in. × 19 in. Three-quarters length. Seated on a balcony. Dated 1870. Sold at auction (Anderson), New York, 18 February, 1913.

39. WALTER GREAVES

Quarter-length. Dated 1871. Property of Walter T. Spencer, Esq., London.

40. WALTER GREAVES

Full-length. Standing. Dated 1871. Property of Walter T. Spencer, Esq., London.

41. WALTER GREAVES

34 in. × 44 in. Three-quarters length. In evening clothes. Dated 1871. Property of Rosenbach Company, Philadelphia.

42. WALTER GREAVES

26 in. × 31 in. Half-length. In grey frock-coat. Dated 1871. Property of Rosenbach Company, Philadelphia.

43. WALTER GREAVES

23 in. × 36 in. Full-length. Standing in front of a stone wall. Dated 1872. Property of Rosenbach Company, Philadelphia.

44. WALTER GREAVES

28 in. × 36 in. Three-quarters length. Standing, pointing to river. Dated 1874. Property of Rosenbach Company, Philadelphia.

45. WALTER GREAVES

Half-length. Standing. Dated 1874. Sold at auction (Anderson), New York, 5 March, 1912.

46. WALTER GREAVES

Three-quarters length. Painted on London embankment. Dated 1874. Property of John Lane, Esq., London.

47. WALTER GREAVES

35 in. × 41 in. Three-quarters length. Standing, pointing to river. Dated 1875. Property of Rosenbach Company, Philadelphia.

48. WALTER GREAVES

32 in. × 49 in. Seated, legs crossed, painting. Property of Rosenbach Company, Philadelphia.

49. THOMAS R. WAY

Height, 10 in.; width, 12 in. Full-length. Whistler at work printing etchings; press at left, also figure of Thomas Way. Property of A. E. Gallatin, Esq., New York.

Painted in London in 1880. *Reproduced by lithography* (4 *in.* × 5 *in.*) *by Thomas R. Way for his "Memories of James McNeill Whistler"* (*London and New York*, 1912).

50. WILLIAM M. CHASE

Full-length. The artist is seen standing, holding a painter's "wand." Painted in 1886. Property of the artist. Reproduced in "Century Magazine" (New York), June, 1910.

This painting has been etched by H. Guérard (4⅛ *in.* × 8⅜ *in.*).

51. GIOVANNI BOLDINI

Height, 67 in.; width, 37½ in. Full-length. Seated on a

chair, facing spectator; right hand raised to head, left hand and arm holding overcoat and top-hat. Painted in 1897. Exhibited at Paris Universal Exhibition of 1900. Property of Brooklyn [New York] Institute of Arts and Sciences. Reproduced in Théodore Duret's "Histoire de J. McN. Whistler et de son Œuvre" (Paris, 1904).

52. MORTIMER MENPES

Three-quarters length (nearly). Seated, facing to left; the artist wears a frock coat. Reproduced in Menpes's "Whistler as I Knew Him" (London and New York, 1904).

b. Etchings and Dry-points

53. EDWIN EDWARDS

Height, 4⅝ in.; width, 6½ in. The artist is seen sketching, seated at Moulsey lock. The title of the plate is "Whistler at Moulsey." *Etching.*

54. PAUL HELLEU

Height, 13⅝ in.; width, 10⅛ in. Half-length. Seated, resting head on hand; full-face. Reproduced in "Revue de L'Art" (Paris), 10 December, 1903; heliograph measuring 8½ in. × 6½ in. *Dry-point.*

55. GIOVANNI BOLDINI

Height, 7⅞ in.; width, 12 in. Half-length. The plate, which was made at the time Boldini was painting Whistler's portrait (1897), between poses, shows the artist asleep upon a sofa. *Dry-point* [on zinc].

Signed by Boldini in pencil.

56. GIOVANNI BOLDINI

Height, 11¾ in.; width, 8¾ in. Quarter-length. Drawn on a similar occasion as above item. First reproduced in this book. *Dry-point* [on zinc].

The only copy in existence is owned by Edward G. Kennedy, Esq., New York. Like the above portrait, this is also signed in pencil by Boldini.

57, 58. MORTIMER MENPES

Two studies. Three-quarters and quarter-length, on same plate. *Dry-point.*

This plate and the four following are reproduced in Menpes's "Whistler as I Knew Him" (*London and New York*, 1904).

59. MORTIMER MENPES

Quarter-length. See note under Nos. 57, 58. *Dry-point.*

60-67. MORTIMER MENPES

Plate containing eight studies. Head; quarter-length; three-quarters length. See note under Nos. 57, 58. *Dry-point.*

68, 69. MORTIMER MENPES

Two studies. Head and quarter-length, on same plate. Whistler asleep. See note under Nos. 57, 58. *Dry-point.*

70-75. MORTIMER MENPES

Plate containing six studies. Quarter-length; half-length; three-quarters length. See note under Nos. 57, 58. *Dry-point.*

76. MORTIMER MENPES

Head. Laughing. *Dry-point.*

This plate and the two following were reproduced in "Brush and Pencil" (Chicago), August, 1903.

77. MORTIMER MENPES

Head. Laughing. See note under No. 76. *Dry-point.*

78. MORTIMER MENPES

Half-length. Profile. See note under No. 76. *Dry-point.*

79. MORTIMER MENPES

Quarter-length. Tongue showing. *Dry-point.*

c. Pen and Ink

80. GEORGE DU MAURIER

A figure in a drawing, entitled "No Smoking by Artists in Photographer's Studio." Reproduced in "Punch" (London), Vol. 39 (1860).

81. GEORGE DU MAURIER

Sketch of Whistler, full-length, seated, wearing a cap; with Du Maurier and Aleco Ionides. Drawing on programme for private theatricals at London house of Alexander Ionides (1860). Reproduced in Pennells' "Life" (first edition only).

82. GEORGE DU MAURIER

Sketch of Whistler, with Du Maurier and Charles Keene. Reproduced in "Critic" (New York), 13 November, 1897. Property of Howard Mansfield, Esq., New York.

83-85. GEORGE DU MAURIER

Drawing of Whistler (Joe Sibley) as a Paris art student. Reproduced in Du Maurier's "Trilby," as originally published in "Harper's Magazine" (New York), March, 1894. This drawing, at Whistler's instigation, was suppressed when the novel was issued in book form. His portrait, however, appears in two of the illustrations, viz. "Taffy à L'Echelle" and "All as It Used to Be."

86. FANTIN LATOUR

Head. Profile, to left. Reproduced in "Gazette des Beaux-Arts" (Paris), 1 May, 1905.

87, 88. SIR EDWARD J. POYNTER

Height, 7 in.; width, 9 in. Two sketches showing Whistler at work; on same sheet of paper. Formerly owned by Sir Seymour Haden. Property of National Gallery of Art, Washington (Charles L. Freer collection). Unpublished.

89. ARTIST UNKNOWN

Head. Reproduced in "Figaro" (Paris), 28 February, 1885.

90. MAURICE GREIFFENHAGEN

Height, 6¼ in.; width, 8½ in. Full-length portrait of Whistler, engaged in conversation with a group of men. Reproduced in "Judy" (London), 16 March, 1887.

91. S. STARR [*not signed*]

Quarter-length. Head turned to left. Dated 1890. Executed for "The Whirlwind" (London), in which Whis-

tler was interested, but not used. Property of Pickford Waller, Esq., London. First reproduced in this book.

Mr. Waller is of the opinion that Whistler worked on this drawing; the "butterfly," anyway, appears to have been affixed by him.

92, 93. ARTIST UNKNOWN

Two sketches. Reproduced in "Daily Graphic" (London), 6 April, 1897.

94. "A. C. G."

Reproduced in "Westminster Budget" (London), April, 1897.

95. CZAJKOWSKI

Head. Frontispiece to English edition of W. G. Bowdoin's "James McNeil Whistler" (New York and London, 1902).

96. ARTIST UNKNOWN

Reproduced in "The Star" (London), 18 July, 1903.

97. ARTIST UNKNOWN

Quarter-length. Reproduced in "Staats Zeitung" (New York), 19 July, 1903.

98. R. LILLIE

Half-length. Seated, facing left, smoking cigarette. Drawn from photograph by London Stereoscopic Company. Reproduced in "Daily Chronicle" (London), 20 July, 1903.

99. PHIL MAY

Full-length portrait of Whistler, engaged in conversation with Oscar Wilde. Reproduced in "Phil May's Sketch Book" (London, 1903).

100. ARTIST UNKNOWN

Head, facing left. Reproduced in "News of the World" (London), 19 July, 1903.

101. ARTIST UNKNOWN

Reproduced in "Daily News" (London), 20 July, 1903.

102. ARTIST UNKNOWN

Reproduced in "Daily Express" (London), 20 July, 1903.

103. ARTIST UNKNOWN

Reproduced in "Daily Graphic" (London), 20 July, 1903.

104. ARTIST UNKNOWN

Head, facing left. Reproduced in "Weekly Dispatch" (London), 19 July, 1903; also in "Weekly Budget," 25 July, 1903.

105. JOSEPH SIMPSON

Head. Frontispiece to Holbrook Jackson's "All Manner of Folk" (London, 1912).

106. "C. A. M."

Head and shoulders, facing right. Reproduced in "Sunday Independent" (Dublin), 6 July, 1913.

No. 108

d. Other Media

107. ARTIST UNKNOWN

Three-quarters length. Portraits of Whistler and his brother, Dr. Whistler, as boys (1841). Formerly owned by Miss Emma Palmer. Property of National Gallery of Art, Washington (Charles L. Freer collection). Reproduced in Pennells' "Life." *Crayon.*

108. SIR EDWARD J. POYNTER

Height, 6 in.; width, 6 in. Quarter-length. The artist is asleep. Property of Mrs. Eugene Meyer, Jr., New York. First reproduced in this book. *Pencil.*

Drawn from life in a Paris café, 27 September, 1856.

109. SIR EDWARD J. POYNTER

Height, 7½ in.; width, 5¼ in. The artist wears a broad-brimmed hat; his hair hangs in curls over his ears. Executed in 1858. Formerly owned by Sir Seymour Haden. Property of National Gallery of Art, Washington (Charles L. Freer collection). Unpublished. *Pencil.*

110. JOHN W. ALEXANDER

Height, 33 in.; width, 17½ in. Three-quarters length. Standing, facing to left. Property of A. E. Gallatin, Esq., New York. Reproduced in "Century Magazine" (New York), May, 1907. Also reproduced in this book. *Charcoal.*

Drawn from life in 1886. *Besides being signed and dated by Alexander, this drawing was autographed on the margin by Whistler.*

111. FANTIN LATOUR [*attributed to*]

Height, 13½ in.; width, 9½ in. Three-quarters length. Standing, facing to right. Property of Arthur Kay, Esq., Glasgow. First reproduced in this book. *Pastel.*

This study, which is more than tinged with caricature, it is believed was presented to Whistler by the artist. The faulty draughtsmanship makes one hesitate to attribute it positively to Fantin. The pose is similar to the artist's portrait of Whistler in his "Hommage à Delacroix" (*see No.* 31).

112. THOMAS R. WAY

Height, 8 in.; width, 5½ in. Quarter-length. Facing to right, showing the white lock of hair. *Lithograph.*

113. THOMAS R. WAY

Height, 5⅜ in.; width, 3¾ in. Almost identical with above item, but signed "T. R. Way" under butterfly. *Lithograph.*

A copy of this version is in the British Museum, London.

114. THOMAS R. WAY

Half-length. Sketch of Whistler whilst he was retouching a stone. Reproduced in Way's "Memories of James McNeill Whistler" (London and New York, 1912). *Crayon.*

115. PAUL RAJON

Quarter-length. The head, which is slightly turned to left, shows the white lock of hair and the monocle. Property of Wilfred Buckley, Esq., England. Reproduced as frontispiece to A. J. Eddy's "Recollections and Impressions

No. 111

of James A. McNeill Whistler" (London and New York, 1903). *Charcoal.*

This drawing has been reproduced in photogravure (11¾ in. × 8⅜ in.); the sheets of paper it was printed on vary in size.

116. WILLIAM NICHOLSON

Height, 9⅞ in.; width, 8¾ in. Full-length. Standing. *Woodcut.*

Only a few proofs were printed from the original block: they were hand-coloured, numbered and signed by the artist. Reproduced by lithography, in colour, in "New Review" (London), Vol. 17. Afterwards included in the artist's "Twelve Portraits," 1st series (London, 1899). The lithographic reproduction contains an inscription, "James McNeill Whistler," which does not appear beneath the original woodcut.

117. WALTER GREAVES

Height, 10 in.; width, 7½ in. Full-length. Sold at auction (Anderson), New York, 5 March, 1912. *Pen and ink, with brush work.*

118. WALTER GREAVES

Height, 12 in.; width, 7 in. Full-length. Sold at auction (Anderson), New York, 5 March, 1912. *Pen and ink, with brush work.*

119-128. WALTER GREAVES

Sizes from 8½ in. × 6 in. to 11½ in. × 8½ in. Ten drawings. Half-length and three-quarters length. Sold at auction (Anderson), New York, 5 March, 1912. *Pencil and pen and ink.*

129. WALTER GREAVES

Height, 12 in.; width, 9 in. Three-quarters length. Property of A. E. Gallatin, Esq., New York. First reproduced in this book. *Sketch in oil* [on paper].

130. GIOVANNI BOLDINI

Height, 3⅛ in.; width, 2⅜ in. Full-length. Stooping in front of a canvas. Property of Edward G. Kennedy, Esq., New York. First reproduced in this book. *Pencil.*

131. ARTIST UNKNOWN

Height, 3 in.; width, 2 in. Quarter-length. The artist wears a large hat. Published in "New York Sun" in early eighties. *Woodcut.*

132. FROM A PHOTOGRAPH

Full-length. Frontispiece to first edition of Thomas R. Way's catalogue of Whistler's lithographs (London, 1896). *Lithographic sketch.*

This drawing, which shows the artist's back, was worked on by Whistler.

133. ERNEST HASKELL

Quarter-length. Reproduced in "Life" (New York), Christmas, 1898; also on a poster used to advertise American edition of Whistler's "The Baronet and the Butterfly." Property of W. V. Keller, Esq. *Charcoal.*

This drawing was reproduced in platinotype (9¾ *in.* × 6 *in.*).

134. ERNEST HASKELL

Head. Reproduced in "Critic" (New York), September, 1903. *Woodcut.*

135. ERNEST HASKELL

Half-length. Reproduced in "Bookman" (New York), August, 1899. *Charcoal, with wash.*

136. JULES MAURICE GASPARD [*not signed*]

Height, 20 in.; width, 14 in. Quarter-length. Drawn from a photograph by Elliot and Fry, London. Reproduced in Elbert Hubbard's "Whistler" (New York, 1902). *Crayon.*

137-140. CYRUS CUNEO

Height, 15½ in.; width, 11 in. Four drawings, showing Whistler at work in his Paris Academy. Property of Cyrus Cuneo, Esq., London. Reproduced in "Century Magazine" (New York), November, 1906. *Wash.*

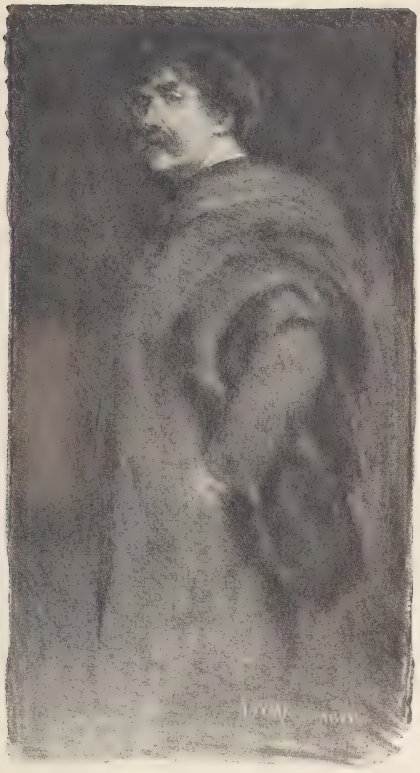
These drawings were made from sketches executed when the artist was a student in Whistler's Academy.

141. ARTIST UNKNOWN

Height, 4⅛ in.; width, 5½ in. Quarter-length. There is a border, containing six of the artist's paintings. On cover of box for the "Whistler Cigar" (Leopold Powell and Company, Tampa, Florida). *Chromo-lithograph.*

No. 56

No. 91



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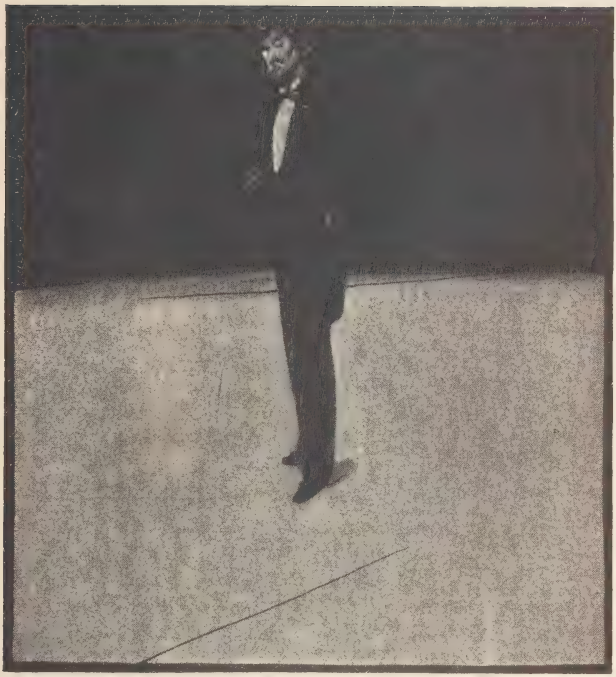

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No. 130

III

Bbusts and Plaques

142. SIR EDGAR BOEHM

Height, 19½ in. (including pedestal, 24 in.). Bust. Modelled in 1872. Formerly owned by Thomas Way, Esq. Property of H. R. H. Princess Louise, Duchess of Argyle. Reproduced in Way and Dennis's "The Art of James McNeill Whistler" (London, 1903). *Executed in plaster.*

143. LOUIS BRUNO ZINN

Head. Used as a decoration, together with another of Rembrandt's head, on façade of Frederick Keppel and Company's building, New York. *Carving in stone.*

Zinn was a pupil of Saint Gaudens.

144. VICTOR DAVID BRENNER

Height, 2½ in.; width, 3½ in. Three-quarters length. On the obverse is a peacock and the Whistler "butterfly." *Plaque.*

This plaque, which was cast in bronze, with a few in silver, was modelled to commemorate the London Memorial exhibition of Whistler's work. The edition was two hundred, half this number being struck at the Paris Mint and half at the Philadelphia Mint.

IV

CARICATURES

145. "SPY" [LESLIE WARD]

Height, 12¼ in.; width, 7¼ in. Entitled "A Symphony." Published in "Vanity Fair" (London), 12 January, 1878. *Lithograph, in colour.*

The drawing for this cartoon is owned by the National Portrait Gallery, London. It measures 13¾ *in.* × 8¼ *in.*

146. "SPY"

Three-quarters length. Standing. Unpublished. *Body colour.*

This sketch, which is on the back of the above drawing for the caricature, is somewhat similar to the cartoon itself.

147. "SPY"

Height, 7½ in.; width, 4¼ in. Property of New York Public Library (S. P. Avery collection). First reproduced in this book. *Crayon drawing, with stumping, also touches of water-colour.*

148. LINLEY SAMBOURNE

Figure in a drawing entitled "Whistler *versus* Ruskin." Reproduced in "Punch" (London), 7 December, 1878. *Pen and ink.*

149. ARTIST UNKNOWN

Figure in a drawing entitled "The World, the Flesh and the Devil" (Whistler and Ruskin). Reproduced in "The Hornet" (London), 4 December, 1878. *Pen and ink.*

150. ARTIST UNKNOWN

Reproduced in "The Hornet" (London), 15 January, 1879. *Pen and ink.*

151. "A. B."

Reproduced in "The World" (London), 27 November, 1884. *Pen and ink.*

152. J. BERNARD PARTRIDGE

Reproduced in "Lady's Pictorial" (London), 28 February, 1885. *Pen and ink.*

153. J. BERNARD PARTRIDGE

Height, 10¾ in.; width, 15 in. A drawing entitled "At the Whistleries," showing Whistler surrounded by caricatures of his paintings. Reproduced in "Judy" (London), 8 December, 1886. *Pen and ink.*

154. "APE" [CARLO PELLEGRINI]

Height, 75 in.; width, 36 in. Full-length. Property of John W. Simpson, Esq., New York. First reproduced in this book. *Painting.*

155. "APE"

Height, 4 in.; width, 1½ in. 1883. Property of Pickford Waller, Esq., London. Unpublished. *Pencil sketch.*

156. "APE"

Height, 13⅝ in.; width, 10⅞ in. Full-length. Reproduced in "The Artist" (London), January, 1908. *Dry-point.*

Mr. Harris B. Dick, New York, possesses an impression

which was printed by Whistler and signed with the "butterfly."

157. "E. T. R."

Reproduced in "Punch" (London), 28 June, 1890. *Pen and ink.*

158. AUBREY BEARDSLEY

Head and shoulders. Reproduced in "Bon-Mots of Samuel Foote and Theodore Hook" (London, 1894). Also reproduced in this book. Property of Pickford Waller, Esq., London. *Pen and ink.*

No title is given this caricature; it is reproduced on page 190 *of "Bon-Mots."*

159. WILLIAM ROTHENSTEIN

Several caricatures. Property of the artist. Unpublished.

160. S. McMANUS

Reproduced in "Liko Joko" (London), 20 October, 1894. *Pen and ink.*

161. CHARLES LYALL

Reproduced in "Pall Mall Gazette" (London), January, 1895. *Pen and ink.*

162. "H. F."

A drawing entitled "Mr. Whistler Looking Rather Black." Reproduced in "Liko Joko" (London), 30 March, 1895. *Pen and ink.*

163. ARTIST UNKNOWN

A drawing entitled "Oliver T. Whistler Asking for

Moore." Reproduced in "Liko Joko" (London), 6 April, 1895. *Pen and ink.*

164. ARTIST UNKNOWN

A drawing entitled "The Warlike Whistler." Reproduced in "Ally Sloper" (London), 6 April, 1895. *Pen and ink.*

165. GARDNER C. TEALL

Reproduced in "Chap Book" (Chicago), 1 February, 1896. *Pen and ink.*

166. GARDNER C. TEALL

Reproduced in "Bookman" (New York), February, 1901. *Pen and ink.*

167. HARPER PENNINGTON

Entitled "A Certain Master." Reproduced in "Century Magazine" (New York), October, 1902. *Pen and ink.*

There is another caricature by Harper Pennington, a head, the above being full-length.

168. "MAX" [MAX BEERBOHM]

A caricature of Whistler appears in the drawing entitled "Dante Gabriel Rossetti in His Back Garden." Reproduced in Beerbohm's "The Poet's Corner" (London and New York, 1904). *Water-colour.*

169. FINCH MASON

Height, 14 in.; width, 10 in. Entitled "Jimmy." Property of Walter T. Spencer, Esq., London. *Pen and ink.*

170. FINCH MASON

Height, 14 in.; width, 10 in. Entitled "A Regular First Nighter." Property of Walter T. Spencer, Esq., London. *Pen and ink.*

171. CHARLES KEENE

Height, 6½ in.; width, 11½ in. The drawing represents Whistler as Mr. Punch delivering the "Ten O'clock" lecture. An index piece for "Punch" (London), Vol. 89. Also reproduced in this book. Property of Howard Mansfield, Esq., New York. *Pen and ink.*

172. ERNEST HASKELL

Published in "Critic" (New York), January, 1901. *Wash drawing.*

173. "KYD"

Height, 11¼ in.; width, 7 in. Full-length figure, in black; entitled "Jimmy in Paris." *Lithograph* [*partly coloured by hand*].

174. UNSIGNED

Whistler at his easel. Published in "Evening Sun" (New York), 10 January, 1903. *Pen and ink.*

175. BINNS

Height, 7⅝ in.; width, 5¼ in. Property of E. G. Kennedy and Company, New York. *Black and white, with water-colour.*

176. PICKFORD WALLER

Reproduced in "Books and Book-Plates" (London), Vol. 4, No. 3 (1903–04). *Pen and ink.*

177. PICKFORD WALLER

Height, 7¾ in.; width, 4¾ in. Property of the artist. Unpublished. *Water-colour.*

178. JOSEPH SIMPSON

Height, 6¾ in.; width, 5 in. Reproduced on Japan paper. Published in "El Dario" (Mexico City), 4 November, 1906. *Pen and ink.*

179. WALTER CRANE

Height, 2 7/16 in.; width, 3⅜ in. Whistler as a butterfly. Property of A. E. Gallatin, Esq., New York. Reproduced in Crane's "William Morris to Whistler" (London, 1911). *Pen and ink.*

180. UNSIGNED

The drawing shows Whistler painting three portraits of Lady Meux, simultaneously. Reproduced in "Graphic" (London), 25 March, 1911.

No. 147

No. 154

No. 158

No. 171

V

PHOTOGRAPHS

181. SMALL OVAL DAGUERREOTYPE

Whistler as a boy. Reproduced in Pennells' "Life."

182. SMALL OVAL PHOTOGRAPH

Whistler as a young man. Reproduced in Pennells' "Life."

183. PHOTOGRAPH BY THE HON. F. LAWLESS

A group in Whistler's Tite Street Studio, Chelsea. Taken in 1881. Reproduced in Pennells' "Life."

184-187. SNAPSHOTS BY WILLIAM HEINEMANN

Four in number; three are full-length, one three-quarters length. Reproduced in Pennells' "Life" (first edition only).

There exist fifteen or twenty other snapshots by William Heinemann, taken in various countries. Unpublished. Property of William Heinemann, Esq., London.

188. PHOTOGRAPH BY DORNAC, PARIS

Height, 10 in.; width, 8 in. Full-length, standing. Whistler at his printing-press in the studio, rue Notre-Dame-des-Champs, Paris. Reproduced in Pennells' "Life" (not first edition).

189. PHOTOGRAPH BY DORNAC, PARIS

Height, 8 in.; width, 10 in. Full-length, seated on sofa.

Whistler in his studio, rue Notre-Dame-des-Champs, Paris. Reproduced in Pennells' "Life" (first edition only).

190. PHOTOGRAPH BY DORNAC, PARIS

Height, 10 in.; width, 8 in. Full-length, seated on chair. Whistler in his studio, Notre-Dame-des-Champs, Paris.

191, 192. TWO SNAPSHOTS

Full-length, seated. Taken with Mortimer Menpes. Reproduced in Menpes's "Whistler as I Knew Him" (London and New York, 1904).

193. SNAPSHOT

Full-length, standing. Taken with Mortimer Menpes and William M. Chase. Reproduced in Menpes's "Whistler as I Knew Him" (London and New York, 1904).

194. PHOTOGRAPH BY H. S. MENDELSSOHN (LONDON)

Height, 5¾ in.; width, 4 in. Three-quarters length. Standing, holding painter's "wand."

195. PHOTOGRAPH BY H. S. MENDELSSOHN (LONDON)

Height, 7¼ in.; width 4⅞ in. Similar to above, but full-length.

196. PHOTOGRAPH

Three-quarters length. Standing, showing profile. Taken in Paris about 1865. Reproduced as frontispiece to Howard Mansfield's "A Descriptive Catalogue of the Etch-

ings and Dry-points of James Abbott McNeill Whistler" (Chicago, The Caxton Club, 1909).

197. PHOTOGRAPH BY OTTO H. BACHER

Full-length. Taken in Whistler's Tite Street Studio, Chelsea. Reproduced in Bacher's "With Whistler in Venice" (New York, 1908).

198. SNAPSHOT BY W. B. NORTHROP

Whistler driving in a landau. Reproduced in Northrop's "With Pen and Camera" (London, 1904).

199. SNAPSHOT BY MORTIMER MENPES

Full-length. The artist holds a painter's "wand" under his arm. Reproduced in "Metropolitan Magazine" (New York), September, 1904.

This photograph was reproduced in photogravure for presentation by Whistler.

200. PHOTOGRAPH BY ELLIOTT AND FRY (LONDON).

Quarter-length.

201. PHOTOGRAPH BY LONDON STEREOSCOPIC COMPANY

Height, 6½ in.; width, 4¾ in. Three-quarters length. Seated, smoking a cigarette.

This photograph was etched by Robert Kastor (5½ in. × 4 in.).

202. PHOTOGRAPH

Quarter-length. Seated at table, facing left, chin on hand. Reproduced in "Herald" (New York), 18 July, 1903.

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